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The LITTLE GALLERY 15-17 EAST 40th ST.
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Special Exhibition ENAMELS ON METAL by various
artists. Shown for the first time in New York.
Exhibition of HAND CARVED FRAMES
by Herman Dudley Murphy.
MARCH 15th TO MARCH 27th

Another MacDowell Club Show.
"Ars longa (sed) vita non brevis est,"
at the MacDowell Club every two weeks.
The main interest of the present fortnightly
show made by a dozen women painters and
sculptors to remain until March 21, lies in
the landscape and figure subjects of Jane
Peterson, who shows a deftly handled
"Girl with a Red Parasol," another pleasing
figure of a young woman in a state of "Ex-
pectancy" and three quietly decorative land-
scapes, "Lotos Garden," "Still Water" and
"Vedder Fountain." Georgia Timpkin Fry
sends an excellent night view of "The
Sphinx," an admirable "Sheep Fold" and
three landscapes. Mrs. E. M. Scott has
some pumpkin as well as pleasing landscape
and flower subjects. Harriet Bowdoin, Edith
Penman and notably Alethea Hill Platt and
Bertha Menzler Peyton are all creditably
represented by oils, and among other ex-
hibitors are H. E. Ogden Campbell, Eliza-
beth Norton and Anna T. Van Santvoord.
The sculptures are by Isabel Moore Kimball,
Elizabeth Norton and Payson Graham.

EXHIBITIONS NOW ON

Drawings and Prints by Hiroshige.

A remarkable display of drawings and
prints by Ichiryusai Hiroshige, a Japanese
landscape master, who died in 1856 at the
age of 62, is now on through April 3, at
Yamanaka Galleries, 254 Fifth Ave. The
"precious" little catalog, illustrated by a
number of half-tones, as well by a frontis-
piece printed in colors in Japan, contains 157
numbers. The prints furnish the greater
part of the display, and the exceptionally in-
teresting series of drawings includes a num-
ber of kakemonos or wall hangings.

In color, in delicacy of treatment on the
one hand and strength on the other, the
works of Hiroshige are masterly and in ex-
amining them the name of Whistler comes
often to the mind, which emphasizes again
how much he owed to the study of the mas-
ters of Japanese art.

With the prints are shown the portrait of
Hiroshige seated, by Toyokuni 2nd, and a
reproduction of his monument of stone
erected by Hiroshige, 2nd, in the grounds
of Akiba shrine in Mukojima. Notable
among the Hiroshige prints are the trip-
tychs "Snow Scene of Kisoji-no Yama-
Kawa" and "Snow Scene on the Sumida
River," "Autumn Moonlight on the Tama-
gawa," "Night Rain at Adzumanomori,"
"Moonlight at Sema," "Heavy Shower at
Ohashi," "Ayu Fish Swimming in a Stream,"
"Amadai and Mouwo Fish and Mountain
Horse Radish" and "The Sarubashi or Mon-
key Bridge."

Among the drawings, where figures are
introduced at times, as in the prints, with
remarkable simulation of movement, are the
"View of Tama-gawa in Summer by Moon-
light" and "Yedo Bay with Junks on a
Moonlight Night," where the Whistler sug-
gestion is strong. "Fishing Boats with Torch
Lights," "Lighthouse at Tempoan" and
"Dashing Waves at Soshu."

The Dance Is on at Macbeth's.

Now that the dance has had such an all
pervading vogue, it was a happy idea of
Mr. Macbeth, to gather in his galleries at
450 Fifth Avenue, where they may be seen
until the end of the month, the collection of
"The Dance as Interpreted in Marble and
Bronze by American Sculptors." So there
are displayed side by side the classic and
mythological "Wood Nymph" and "Faun"
of Robert Aitkin, and the "Dancing Faun"
of Attilio Piccirilli, the sober "Primitive
Indian Music" of Herman A. McNeill and
the "Alaska Indian Medicine Man" of Louis
Potter; the frenetic "Russian Dancers,"
"Bacchanale," "Les Orientales" and "Ga-
votte-Pavlova" of Malvina Hoffman, and the
similar but quieter and more statuesque
"Salome," "Bacchanale" and "The Duncan
Dancer," and jolly and unaffected little
dancers "On Avenue A" and "Dancing Girls"
of Abastasia St. L. Eberle.

Bela Pratt has a classic work in his
marble alto relief, "The Dance," and a
smaller work in the same material is Antoin-
ette Sterling's "Dancing Relief." Alice
Morgan Wright shows great cleverness in
her blocked out "Russian Dancers—An Im-
pression" and in "Memory Portrait of a
Duncan Dancer." Evelyn B. Longman has
figures from the pedestal of a fountain of
Ceres and Paul Nocuquet a charming "Danc-
ing Girl." Isidore Konti is represented by
his spirited three-figure "Allegro" and "The
Dancer," Willard D. Paddock by an effective
little drapery study, "The Little Ship," and
Lillian Link by a bewitching little "Dancing
Babv." Janet Scudder sends her little
"Lady of the Sea" and "Frog Fountain,"
Bessie Potter Vonnoh her attractive "The
Dance," Charles C. Rumsey a "Dancing
Girl" and Lillian Baer a capital, "The
Dancer." Other works are by Chester Beach,
Clio Bracken, Henri Cranier, Jo. Davidson,
Sallie James Farnum, Sara Morris Greene,
Genevieve Lee Hay, Anna Coleman Ladd,
Florence Lucius, Edward McCartan and M.
Ramon.

At the Century Club.

The historical and other ship-at-sea sub-
jects of Carlton T. Chapman, furnish with
the Alaskan scenes of R. V. V. Sewell the
chief interest at the monthly members' show
at the Century Club. Among the contribu-
tions of the former, some of which would
seem peculiarly suitable for the new India
Club down in Hanover Square, are the
"U. S. S. United States Towing the Macedo-
nian," "The Indianman" and "Westward
Ho" in the olden time. Mr. Sewell, besides
mountain and camp views, has a spirited bird
gathering on a waterside. Kenneth Frazier
shows an effective, if rather pale, full length
female portrait and Tracy Hoppin an excel-
lent head of an elderly woman. "Dressed-
Up Model" represents the late Samuel
Isham. J. C. Beckwith has a portrait of

Dr. Comfort. Gardner Symons sends an
impressive effect of "Evening Light" on
snowy mountains and river valley, and "An
Old Fashioned Garden," and Howard
Russell Butler an opulent moonlit marine.
C. L. Anton's "Reflections" is nicely handled
as is E. B. Childs' "The Young Mother."
A. A. Weinman has two capital medallion
portraits of children and four Indian por-
trait busts. Others represented are Charles
Vezin, G. H. Clements, R. F. Bloodgood and
S. Ferris Lockwood.

At the Union League Club.

A brilliant little show is made this month
at the Union League Club under the consul-
ship of William A. Coffin, where the 21
numbers include several works by Ameri-
cans which cede nothing to those of the
foreigners by which they are surrounded.
By Zuloaga, there is the spirited "Paquita,"
as full of fire as the conflagration which is
suggested on the horizon. On one side
of this is Forain's "The Verdict," and on
the other Charles Ricketts' masterly "Don
Juan," which so strongly suggests Del-
acroix. A superb trio of Monets are the
magistral "Chemin de Grandval," the spark-
ling "Falaise d'Etretat" at high tide,
and "La Route de Chailly." Sisley is
represented by "La Serpentine a Londres,"
and Pissarro by "Le Printemps Gris."
There is a large Israel's "Children Sailing
a Boat," and important examples of Neu-
huys, W. & J. Maris, Pieters and Kever.
The American pictures are Dufner's love-
ly nude in a landscape, "Early Morning,"
and examples of Frank A. Bicknell, F. de
Haven, L. P. Dessar, F. W. Kost and
Cullen Yates.

XVII Century Paintings at Ehrichs.

Some seven carefully chosen works,
representing those XVII century painters,
Jacob Ochterveldt, Gerritz Cuyp, Jan Steen,
Pieter de Hoogh, Teniers the Younger and
Gerard Terborch are on exhibition in the
upper room at the Ehrich Galleries, No. 707
Fifth Ave.

The display, small though it is, is unusu-
ally rich in quality. The example of
Ochterveldt, a painter too little known here,
is entitled "The Music Party" and is de-
lightful in composition, expression of the
figures, and rich color quality. That good
cousin of the greater Albert Cuyp, Ben-
jamin Gerritz Cuyp is exemplified by an
"Adoration of the Shepherds," very rich and
fine in color and feeling, while the great
Jan Steen's art is shown in a fine "Flight
into Egypt."

There is an exceptional interior with fig-
ures, "The Music Party," by Pieter de
Hoogh, and an unusual work by David
Teniers the Younger, a portrait of his wife
with landscape—the largest example of this
master in existence. A dainty quarter life
size standing Portrait of a Lady, by Gerard
Terborch, completes this interesting dis-
play.

Americans at the Municipal Gallery.

Three painters are represented in the 15th
free exhibition, in the Municipal Art Gal-
lery at the Washington Irving High School
at 16th St. and Irving Pl., where their works
remain to Apr. 5. H. Ledyard Towle, Har-
old L. Phelan and Charles Lenox Wright
have recently figured in exhibitions at
the Macdowell Club and the Arlington
Galleries and some of the works thus ex-
hibited reappear. Mr. Wright, who shows a
good grasp of often unfamiliar phases of
open sea, surf and shore, is impressive in
the mid-ocean roll of "The Deep." "Nep-
tune" is a brilliant handling of sunset surf
dashing in spray against a rocky shore. "The
South Wind" sends long lines of surf rolling
in and "The Change of Wind" cuts the caps
off the waves. "Sunwards" is a remarkable
effect of light on sand-dunes.

H. Ledyard Towle sends interesting land-
scapes and N. Y. street views and a couple
of portraits. "Twilight" is a well-realized
and impressive little figure of an old woman
in black and a pair of clever watercolors
are "A Haunter of the Bull Ring" and "Two
Merchants of Bagdad." Mr. Phelan, who
shows strongly the Barbizon influence, is a
vigorous craftsman with a good eye for
color. Notable among his exhibits are
"Sunset, New England," "October Woods,"
"Mamaroneck Meadows" and "A Westches-
ter Road."

W. R. Leigh at Snedecors.

At the Snedecor Gallery, 107 W. 46 St., is
now to be seen to Apr. 3 inclusive, an in-
teresting collection of works by that bril-
liant colorist and spirited painter, William
R. Leigh. The chief among the twenty
odd examples of scenes of Western life is
the large and familiar huntsman, bear and
dog story, "A Close Call." Brilliant is the
sunset scene of "The Canyon Aglow" and
effective are "Sunset on the Painted Desert"
and "The Mirage." The wild gallop at
night with a sick child "Going for the Doc-

tor" touches every heart and "The Rene-
gade" and other cowboy incidents are full
of action. Of much interest are the Navaho
Indian studies, such as the "Shepherdess,"
"Indian Artist," "The Lone Warrior" and
"At the Pool."

American Illustrators to Aid.

An exhibition of the Works of American
Illustrators and Cartoonists, the proceeds of
which are to be devoted to the relief of the
wives, children and dependants of the art
colony of Paris without regard to national-
ity, has been open for some days at the
Prang Galleries, in the Columbia Trust
Building at Fifth Avenue and 34th Street.
The affair is in charge of the Messrs. Ler-
tors, Bert Cobb and Vi-Art L. Barnes.
Among those represented in the voluminous
display are Messrs. Flagg, Underwood,
Boileau, Lowell, Gilbert, Ashe, Fisher,
Kembel Gunn, Perard, Leydendecker, Peters,
Parker, Strauss, Shinn, Wright, Morgan and
Williams.

Not by Gilbert Stuart(?)

Editor AMERICAN ART NEWS.

I am sorry that I cannot join hands with
Mr. Britton over his suggestion that Stuart
might have painted the portrait of Captain
Maitland now at the Lewis and Simmons
gallery, 581 Fifth Ave., New York, as cor-
dially as I did with his appreciation of the
new volume of Copley letters, but I cannot
see the least resemblance to Stuart's work,
either in drawing, color or execution, in the
Maitland portrait. On the contrary, it is to
me as unlike the handling of Stuart as
Stuart's work is in general unlike the work
of Copley. In addition to this, the fatal fact
bobs up that Sir Frederick Lewis Maitland,
R. N., commander of the frigate "Bellero-
phron," that took Napoleon to England in
1815, the year of Copley's death, whose por-
trait it is, was not born until 1777 and con-
sequently was only eleven years old when
Stuart left London for Ireland, and only
in his fifteenth year, when Stuart returned
to America, while the portrait is of a full
fledged man in the uniform of his rank, and
must be among Copley's very latest works.

Therefore Stuart, historically as well as
artistically, is out of the running for the
honor of having painted this portrait of
Captain Maitland.

I am equally surprised to learn from
Mr. Britton's communication that Stuart's
portrait of Mrs. Perez Morton was ever
attributed to the brush of Copley. This
typical Stuart could only have been so
attributed through sheer ignorance of
the attributor, and it would interest me
very much to be shown any work by Copley
resembling in the least particular Stuart's
superb unfinished head of Mrs. Morton, in
the Worcester Museum. Mrs. Morton was
called "The American Sappho," and as early
as 1803 lines addressed to Stuart on this
portrait were published in the Port Folio
magazine and this was just after the por-
trait was painted, so that its history is well
secured.

Charles Henry Hart.

Phila., Mar. 9, 1915.

OBITUARY.

William S. Eames.

William S. Eames, art critic and architect,
died in St. Louis, March 5, aged 64. He
had been represented at many important
congresses and expositions. Mr. Eames
was born in Clinton, Mich. He graduated
from Washington University and studied at
the Ecole des Beaux Arts in Paris and later
in Rome. He was Deputy Commissioner
of Public Buildings in St. Louis for two
years. He was U. S. representative at the
international congress in Madrid in 1904,
life member of the American Academy in
Rome, for fifteen years a director and pres-
ident in 1904-05 of the American Institute
of Architects.

Marietta Ayres Coughlin.

Mrs. Marietta Ayres Coughlin, the artist
wife of Dr. Robert E. Coughlin, of Brook-
lyn, died on Monday at the age of forty in
the Norwegian Hospital. She was a pupil
of the Philadelphia Art School and leaves
besides her husband, a son and two daugh-
ters.

NOT "ARTISTIC ANTIQUITIES."

The claim of Wells Fargo & Co. that
small porcelain statues and pictures of
Saints, are "artistic antiquities," and conse-
quently under the present art tariff, exempt
from duty, has been overruled by the Board
of General Appraisers, which rules that the
said porcelains must pay duty, under the act
of 1913, as "porcelain ware."

ADDS TO ISHAM PARK.

An offer to give the city twenty-four city
lots to complete Isham Park at 214th Street
and Broadway was made recently by Mrs.
Julia Isham Taylor. The new gift is made
in pursuance of directions left by Mrs.
Taylor's brother, the late Samuel E. Isham.